IMCA 330, INTERMEDIA PERFORMANCE PRACTICES **Fall 2009/Winter 2010**

Time: Thursday's 13:30-17:30

Professor, Fall Term: **Leila Sujir**
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Office Hours by appointment—please note: make an appointment by email

Professor, Winter Term: **Lorraine Oades**
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Office Hours: by appointment—please note: make an appointment by email

Teaching Assistant: **Summer Geraghty**
Contact info: email: cyposia@gmail.com

COURSE DESCRIPTION

between (art - the object - art market + theory - audience + not art + people ++ - ++...)

A studio/seminar class designed as an intermediate-level investigation into an interdisciplinary approach to art practices. The course is structured around students' creation of Intermedia and Performance art projects with the assistance of the teachers. This development process is further supported by lectures, discussion of assigned readings, guest artists, and the viewing of slides, films, and videos.

Prerequisite: Second-year standing in the Intermedia/ Cyberarts program or written permission of the Department.

Class and individual discussion will take place on a regular basis. These discussions, facilitated by screenings, workshops, readings, and field trips will focus on class projects, student work and a discussion of related art issues. There will be a contemporary focus to the course, along with an investigation of the history of Performance as an art practice., along with a grounding in the theory and development of Intermedia and Performance as art practices.

Throughout the Fall & Winter semesters, you will be developing a major project each term, to be presented at the end of each term, along with group and individual projects presented throughout each semester.

OBJECTIVES

-To develop a performance and intermedia portable studio practice, working through individual and group projects, towards a finished project for the end of the each term, Fall and Winter;
-To acquire an understanding of the history and development of Performance and Intermedia practices.

COURSE REQUIREMENTS

-Your participation in *all* class projects is a course requirement, for the exploration of various Intermedia & Performance Practices.
You are responsible for the cost of materials and the CDA or IMCA Depot lab fee, for equipment usage.
You are expected to work a minimum of six hours a week outside of class time on class projects.

CLASS ATTENDANCE

You are expected to arrive to class on time (later than fifteen minutes will give an absence for the class). If you are unable to attend class, for whatever reasons, please send an email to Summer (see email above); failure to do so will result in a loss of ten per cent of your final grade, along with loss of grades for the in-class assignments. Excessive absenteeism will have an affect on your grade. It is your responsibility to acquire information for classes if you have been absent. This must be done prior to the next class.

EVALUATION

You will be evaluated on the basis of all class projects and on the individual body of work developed. Commitment and discipline in terms of studio practice will also be of critical importance.

50% Major Project each term, either Intermedia or Performance, which includes the following processes:
-Project Proposal, sketches/maquette;
-the Finished Work is to be presented November 26th or December 3rd, 2009 in class with Professor Sujir from the Fall term, and on April 1stnd or April 8th, 2009, with the Professor Oades from the Winter term;
-Artist's Statement/Description of Work;
-Documentation of the project (photo documentation or short video clip).

EVALUATION continued

10% Participation in class activities and discussions to develop a language of critique to apply to the studio practice, including writing on someone else's work.

40% Portable Studio & Portfolio: In class assignments designed to illuminate the variety of processes and development of a portable studio practice. The Portable Studio Portfolio works towards the development of processes and projects, and includes notation, drawings, maquettes, documentation and writing, reflections on performance/intermedia practices in general, as well as group activities.

Note: Assignments and projects presented as term work for the IMCA 330 studio/seminar cannot be submitted as term work, projects, or assignments for other courses.

LAB FEE [recommend either the IMCA Depot or the CDA lab, depending on what you're developing with each term's projects] *To access the IMCA Depot or the CDA lab production and editing equipment, each IMCA 330 student needs to pay a lab fee: 40 dollars per term for the IMCA depot, 45 dollars per term for the CDA. This lab fee is payable at the VA art supply store. Please present your receipt to the CDA Lab or IMCA Depot. Each has slightly different facilities—so choose which you'll work with.*

Throughout the two terms, there will be a field trip, screenings, and lectures, along with a series of individual and group projects, moving towards a finished project at the end of the Fall and Winter terms—all oriented to develop your production in the IMCA 330 Studio/Seminar focusing on studio practice within Intermedia & Performance Practices. Throughout each term, you will meeting individually with the professor and the Teaching Assistant, in order to gain an understanding of your progress in the course, with a mid-term meeting for an interim grade in the course and an end of term meeting for your grade in the Fall term of the course.

CODE OF CONDUCT
All students enrolled in Concordia University must comply to the Code of Conduct, which can be found in the Undergraduate Calendar Section 17.10 http://registrar.concordia.ca/calendar/17/17.10.html
In addition to the Undergraduate Calendar, you can also refer to the Provost's Academic integrity web page: http://provost.concordia.ca/academicintegrity/ and the Faculty of Fine Arts home page, where detailed information is provided under the «Other Features» heading: http://finearts.concordia.ca/HTML/conduct.htm
Please note that it is the student's responsibility to familiarize themselves with this pertinent information.

In the event of extraordinary circumstances beyond the University's control, the content and/or evaluation scheme in this course is subject to change.

The following schedule may be subject to some change, on occasion; its intention is to give the skeletal outline for the development of the course. Please consult course Moodle for each week's activities & assignments, accessed through "My Concordia portal"

Week 1, September 10th, Presentation/Discussion of Studio/Seminar Schedule and Course Outline, Fall & Winter Major Project Guidelines. Introductions/ Mini-Presentations.
Visit to Montreal Museum of Fine Arts for viewing of Kent Monkman's performative installation and painting within the permanent collection [free admission].

Week 2, September 17th
Assignment (within studio/seminar class): Walking Performance. Walk for ten minutes, with intention (to be determined), as if everything is a dream
Focus: Perambulation: Walking as Performance, Surround(ing) Sound (IncludingJanet Cardiff, Hamish Fulton).
Reading:
-Guy Debord, on the Derive
http://www.ubu.com/papers/debord_derive.html

Week 3, September 24th
Portable Studio Assignment: follow-up Walk due, for presentation in class, with documentation (drawing, sound recording, video clip, etc): one more walk during the week
Reading: available in 2nd floor reading room, EV building: Francis Alÿs, "Interview with James Lingwood," *The Everyday: Documents of Contemporary Art.* Edited by Stephen Johnston. London, U.K. and Cambridge, Massachusetts: Whitechapel and MIT, 2008.
Presentation by Summer Geraghty on Documentation Processes.

Week 4, October 1st
Field trip

Week 5, October 8th

Portable Studio Assignment due: Tool-kit performance recipe
Reading: -Introduction, de Certeau, Michel. *The Practice of Everyday Life* http://www.ubu.com/papers/de_certeau.html
Further References [for reading & performing!]:
-Archive for performance recipes, "DO IT" is a project curated by Hans-Ulrich Obrist.
http://www.e-flux.com/projects/do_it/manuals/0_manual.html
Some recommendations: Pipolotti Rist, Yoko Ono, Bruce Naumann, Jimmy Durham, Tacita Dean, Diller + Scofidio, Joan Jonas, Soo Ja Kim
-Another site for performance assignments, "Dare," from the U.K. based Iniva http://www.iniva.org/dare/themes/play/index.html
-Miranda July's site for performance references:
http://www.learningtoloveyoumore.com/
Screening in class of Tanya Mar's video, "*Pure Virtue*," 1985, video, 15 minutes. Tanya Mars explores the topic of women and power through the role of Queen Elizabeth I. N 6494 V53 P85 1985.

Week 6, October 15th
Portable Studio Assignment due: Presentation of a Persona with a sketch, maquette or drawings. **Reading: (available in Reading Room, 2nd floor, EV building)**: essays on Françoise Sullivan, Gathie Falk,
Shawna Dempsey & Lori Millan, and Rebecca Belmore in Mars, Tanya & Householder, Johanna. *Caught in the act: an anthology of performance art by Canadian women / edited by Tanya Mars & Johanna Householder.* Toronto: YYZ Books, 2005.
In class--group work towards the research and presentation for the panels

Week 7, October 22rd
Portable Studio, Assignment due: Presentation of Panel Discussions. Choose a performance artist or Intermedia artist whose works interest you; focus on Strategies, Materials, Narrative, & Intentions. Each group has thirty-five minutes for presentation, with individual presentations of approximately five minutes.

Week 8, October 29th
Individual Mid-term evaluation meeting [in class]
Major Project, Assignment due, for discussion during mid-term meeting: Drawings/Maquettes + one page proposal for major project for presentation & discussion.